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POETRY.

THE VAUDOIS MISSIONARY.

Dr. BAIRD states—in his interesting and useful volume, entitled "Protestantism in Italy, with some account of the Waldenses,"—that in the middle ages, under the laudable garb of the itinerant merchant, the missionary was often concealed. The following lines descriptive of this traffic as conducted by the Waldenses, were published in the London Christian Observer, a few years ago, and are now given to the American public by Dr. Baird.

O, lady fair, these silks of mine
Are beautiful and rare,
The richest web of the Indian loom
Which beauty's self might wear.
And these pearls are pure and mild to behold,
And with radiant light they vie;
I have brought them with me a weary way;
Will my gentle lady buy?

And the lady smiled on the worn old man,
Through the dark and clustering curls,
Which veiled her brow as she bent to view
His silk and glittering pearls.
And she placed their price in the old man's hand,
And lightly turned away.
But she paused at the wanderer's earnest call,
"My gentle lady, stay!"

"O, lady fair, I have yet a gem
Which a purer lustre flings,
Than the diamond flash of the jewelled crown
On the lofty brow of kings.
A wonderful pearl of exceeding price,
Whose virtue shall not decay;
Whose light shall be as a spell to thee,
And a blessing on thy way!"

The lady glanced at the mirroring steel,
Where her youthful form was seen,
Where her eyes shone clear and her dark locks waved
Their clasping pearls between.
"Bring forth thy pearl of exceeding worth,
Thou traveller gray and old;
And name the price of thy precious gem,
And my pages shall count thy gold."

The cloud went off from the pilgrim's brow,
As a small and meagre hook
Unchained by gold or diamond gem,
From his folding robe he took.
"Here, lady fair, is the pearl of price;
May it prove as such to thee!
Nay, keep thy gold: I ask it not;
For the Word of God is free."

The hoary traveller went his way;
But the girl he left behind
Hath had its pure and perfect work
On that high-born maiden's mind;
And she hath turned from her pride of sin
To the lowliness of truth,
And given her human heart to God,
In its beautiful hour of youth.

And she hath left the old gray walls
Where an evil faith had power,
The courtly knights of her father's train,
And the maidens of her bower;
And she hath gone to the Vaudois vale,
By lordly feet untrod,
Where the poor and needy of earth are rich
In the perfect love of God!

Miscellaneous.

The Pocket Bible.

Or "His loving kindness changes not."

BY CHARLES A. GOODRICH.

Concluded.

Four years elapsed, and nothing was heard of Charles Grant. Sometime during the second year of his absence a rumor reached us that a ship supposed to be the —, which sailed from —, and on board of which Charles was supposed to be, was burned at sea, and that two or three only were saved, and among them was a young man named Grant. But the rumor though not contradicted, was not confirmed, and another period of uncertainty and anxiety fell to the lot of the long-stricken and heart-saddened mother and sister of the absent boy.

At length the friends of Mrs. Grant perceived a visible change in her health. The indications of that too fatal malady, consumption, were too apparent to be mistaken. Its approach indeed was slow and insidious, and for a time was kept at bay by the assiduous attention of our village physician; but medical prescription at length lost its power, and she became at first confined to the house—then to her room—and finally to her bed.

I often visited her as did other friends. Her room was no more the abode of gloom and sorrow. She had for some months been making rapid progress in resignation to the will of God; and though her feeble tabernacle was shaken, and was likely to be dissolved through years of anxiety and affliction, yet her faith seemed to acquire more and more strength, and to fasten with a firmer hold upon the divine promises.

One day, as I sat conversing with her, she alluded to the faithfulness of God, and expressed her unwavering confidence in Him. She said it had been her desire to acquiesce in the Divine will, and she hoped that she should be able to do so, whatever it might do in relation to herself or her absent son. "But," continued she, "I have prayed long and fervently that I may once more see him—see him a true penitent—and I cannot relinquish the belief that God will hear and answer."

I was about to say something which might tend to soothe her, in case her hopes were not realized, as I must confess I saw little present reason to expect that they would be, when she stopped me, and observed, "You may think me presumptuous, but my faith must enjoy its hold on the divine promises. Hath not God said, 'Call upon me in the day of trouble, and I will answer thee, and thou shalt glorify me?' I have called—yes, I have called by night and by day, and God has seemed to help me. Has he excited such strong, such intense emotions for nothing? Has he enabled me to wrestle with him, only to be disappointed? I am aware that probabilities are all apparently against me. I must soon fail; and this heart will soon cease beating, and the narrow house be my resting place, but I still have confidence in the faithfulness of my heavenly Father. What though I see no immediate prospect of the return of my poor boy? I believe I shall yet press that poor child to my bosom. Years since, I wrote in a pocket Bible I gave him, 'His loving kindness changes not.' And do you think it will fail now?"

I confess I admired the steady faith of the mother—a faith strong in the Lord and in the power of his might; and yet it seemed scarcely possible that her hopes should be realized. At length my faith faltered for it was apparent that her hour of departure was not far distant.

That night two or three female friends, fearful of

her failure before morning, offered to stay with the mother of Alice. This the latter cheerfully assented to, though she had decided not to leave her mother. The necessary arrangements for the night were made, and at an early hour all was silent in and around the humble cottage.

It was a glorious night abroad—clear, soft, mild—just such a night as a saint might well choose in which to take its departure and soar to the temple above.—The poet must have had some such night in his vision when he penned those beautiful lines:

"The moon awakes, and from her maiden face
Shedding her cloudy locks, looks meekly forth,
And with her virgin stars, walks in the heaven—
Walks nightly there conversing as she walks
Of purity and holiness, and God."

It was just such a night, and Alice had risen from her seat; and to hide her emotions, as her dear parent breathed more heavily, had gone to the window, the curtain of which she drew aside, and was standing leaning her arm on the sash. In the distance, just beyond the gate, she descried, as she thought, the figure of a man, who seemed to be approaching. For a moment she started back, but again looked, and his hand was on the latch. The gate was opened with great caution, and the stranger approached slowly toward the house. Presently a gentle knock was heard at the kitchen door. It was impossible for Alice to summon courage to attend to the stranger herself; but she whispered to the nurse, who upon unlocking the door, inquired the reason for so late and unreasonable an intrusion?

"Does Mrs. Grant still reside here?" inquired the stranger in a kind but earnest tone.

"She does," replied the nurse; "but she is dangerously ill, and we fear cannot live many hours; you cannot see her."

"Gracious heavens!" exclaimed the stranger; and so audibly were the words pronounced that the sound fell on the ears of Alice, and her heart beat with strong and distressing emotions. "I must see her," continued the stranger; "do not deny me, madam, quick—quick!" and he gently pressed upon the door, still held by the surprised and even terrified nurse.

Alice listened to the sounds without being able to decide their import; but at length, fearing that her mother might be disturbed she stole softly out of the room for the purpose of ascertaining what the stranger wanted.

"Alice! Miss Alice," said the nurse, as she approached.

But before she had finished what she was attempting to say, the stranger inquired, with a countenance wild with emotion, "Is this Alice Grant!" and the next moment swooned and fell on the floor.

"Miss Alice," exclaimed the agitated nurse, "what does all this mean?—who can this be?—what shall we do?"

Alice herself stood amazed; but as the light fell upon the features of the apparently lifeless stranger, a thought flashed across her mind, and the following moment she was near falling beside him.

"Nurse," she said, softly but quickly, "hand me some water." This she applied liberally to the temples of the stranger, who slowly recovered his consciousness, and a length sat up. He looked around, and presently fastened his eyes most intently and inquiringly on the pale and motionless Alice, "Yes! yes!" he exclaimed, "it is she; it is—it is my own beloved Alice!"

"Charles—Charles—my brother," uttered Alice, as she fell on his bosom. "O heaven be praised! Charles is it—is it you? O mother—mother?"

The sound of voices reached the dying mother, and she inquired, "Alice, my child, what—what did I hear, Alice?"

Alice, scarcely able to stand hastened to her bed—

side, and taking her mother's hand, already cold with death, spoke in accents tremulous—for the whole frame was agitated; tremulous but kind.

"What did I hear Alice?" the mother softly whispered, "I thought he had come. Did I dream Alice?"

"Mother, dear mother," said Alice, putting her face close to the cold face of her dying parent, and scarcely able to draw a breath—"who did you think had come?"

"Why, Charles; it seemed as if he had come. But I dreamed—did I, Alice?"

"Mother," said Alice, "could you see him—could you sustain it if you should see him?"

"Surely, child; why I long to see him, and I did think I should see him once more before I died."

At this moment the door softly opened, and Charles approached cautiously—inquiringly.

"Mother," said Alice, "here can you look up? do you know who this is?"

"Who is it, Alice—who is it?" inquired the half wild but conscious mother.

"Mother," softly whispered Charles, as he knelt down and kissed her cold cheek; "mother, my dear mother, Oh will you—can you forgive your long-lost, but patient, broken-hearted child?"

"Charles, my dear Charles! is it indeed you?" said the now dying mother, at the same time endeavoring to put her wan and feeble arm around his neck.

"My dear boy you have come; yes, I said you would come—you have; yes, I can now praise God. One question, Charles, and I die in peace—is my boy a penitent?"

"Mother," said Charles, his tears nearly choking his utterance, "that Bible and a mother's prayers have saved me. I have come and in season to ask forgiveness. 'Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.' Mother, my dear mother, and will you forgive me also?"

"Enough, enough," said the departing mother; "yes, it is enough!" her countenance beaming, as it were, with seraphic joy.

"I am nearly through, but go, my son—go my dear Alice, and publish it to the mothers of the land, what I have found true—and will continue true as long as praying mothers exist—

"His loving kindness changes not."

For a few moments following it was thought she had ceased to breathe; but she revived sufficiently to press once more, gently, the hands of Charles and Alice; and then she was heard singing, in a faint and scarcely audible tone, those beautiful lines which she had often expressed a wish that she might have occasion to sing:

"Soon shall I pass the gloomy vale,
Soon all my mortal powers must fail;
O may my last expiring breath
His loving kindness sing in death!"

The prayer was answered. "His loving kindness," were the last sounds which were heard. They ceased here only to be resumed, and to be sung by the glorified and triumphant saint before the throne of God.

PRICE OF POPULAR ENTHUSIASM.—Rubini was making a musical tour in Germany with a celebrated Pianist. In this triumphal tour, each of the two artists had agreed to pay a part of the expense, while deferring the final settlement of the mutual charges. Rubini paid post-horses and tavern bills, the pianist the concert expenses. When they had reached the termination of their tour, Rubini presented his note, which amounted to a pretty high figure; and he was not a little surprised to see on his colleague's memorandum, an item thus stated:

"At Munich, for enthusiasm, 200 florins." Rubini asked an explanation—from which it appeared that the men who unharassed and dragged their carriage, who strained their lungs with bravos, serenades, and crowned them with flowers, were all paid for their services, like the theatrical patriots in a Roman drama. Rubini paid his share of the enthusiasm, with a slight sigh, and determined to make a bold push for gratuitous glory in future.—*Times*.

Tears.—Those who have felt the salutary effects of the overflow of the fountains of the eyes in seasons of sorrow or affliction will appreciate the beautiful language of the editor of the U. S. (Phil.) Gazette, who says that "tears fall with the good, like the rain drops of June, to enrich and beautify; returning pleasure, quiet, sober, rich pleasure, pours its beams upon these passing tears, and gild them with prismatic hues, rainbow beauties, that fill the heart with promises of peace, promises that fulfill themselves, that work out of every good which they indicate. They are like the progress of the sun upon the image of Amnon, not only does the light denote the home of music, but its head lets loose the hidden springs of melody."

Peculiar kind of Ladies.—How often do we see a lady, who cannot walk; cannot rise in the morning; cannot tie her bonnet-strings; faint if she has to lace her boots; never in her life brushed out her beautiful hair; would not for the world, prick her delicate finger with plain sewing; but who can work harder than a factory girl, upon a lamb's wool shepherdess—dance like a dervish, in a crowded ball-room, and, whilst every breath of air gives her cold in her father's house and she cannot think how people can endure the cli-

mate, can yet go out to dinner parties in February and March, with an inch of sleeve and half-a-quarter of bodice!

Married and Single.—Blackwood says that "the fact of matrimony or bachelorship is written so legibly in a man's appearance, that no ingenuity can conceal it. On the tops of coaches, in the coffee-rooms, in inns, nay, in pews at church, there is some inexplicable instinct that tells us whether an individual (name, fortune, circumstances totally unknown) be or not a married man."

Vocal and Instrumental.

PECULIARITIES OF THE NEW SYSTEM.

1. The different sounds of the scale are indicated by numerals, which represent both the pitch and the order of the sounds.

| THE SCALE ASCENDING. | | | | | | | |
|------------------------------|----|-----|-----|-----|-----|-----|--------|
| Numerals. | 1 | 2 | 3 | 4 | 5 | 6 | 7 8 |
| Musical names and syllables. | do | re | mi | fa | sol | la | si do |
| Pronounced | do | ray | mee | fah | sol | lah | see do |

| THE SCALE DESCENDING. | | | | | | | |
|-----------------------|----|-----|-----|-----|-----|-----|--------|
| Numerals. | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Syllables. | do | si | la | sol | fa | mi | re do |
| Pronounced | do | see | lah | sol | fah | mee | ray do |

In reading music, it is recommended to always use the musical syllables in calling and singing the sounds the numerals represent.

ON THE USE OF THE DASH.

2. The **SHORT DASH**—indicates that the numeral or sound after which it is placed, is to be prolonged to twice its usual length. The **MEDIUM DASH**—indicates that the sound after which it is placed, should be prolonged to three times its usual length. The **LONG DASH**—prolongs the sound indefinitely to make out the time.

Scale Extended; Staff; Scales on one Staff.

3. When we have occasion to sing higher than one scale, we repeat the same syllables of the present scale, and observe the same order of steps and half steps. Thus one scale is precisely like another, except the difference of pitch.

4. **STAFF.**—On a single line, which is called a Staff, three successive scales are represented. One scale, i. e. all the sounds of one scale, are written below the line. All the sounds of another scale are written on the line, and all the sounds of another scale are written above the line.



Three Scales on one Staff.

| SCALE BELOW THE LINE. | | | | | | | |
|-----------------------|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

| SCALE ON THE LINE. | | | | | | | |
|--------------------|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

| SCALE ABOVE THE LINE. | | | | | | | |
|-----------------------|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |



5. It will of course be understood, that the 8 of one scale is really the same sound as the 1 of the scale above. The 8 below the staff is the same as the 1 on the staff; the 8 on the line is the same sound as 1 above the line. The one or the other is used in writing music, to accommodate circumstances.



6. The Treble Staff is a horizontal line, thus; — and is indicated by this character,  which is called the **TREBLE CLEFF**. The Bass staff is a single horizontal line, thus; —, and is indicated by this character, thus;  with two dots succeeding. It is called the **BASS CLEFF**.



7. On the Treble and Bass Staffs five scales are represented, which furnish sufficient compass for all vocal purposes.



8. **COMMON SCALE.**—The scale between the two staffs is common to both; i. e. it is the scale below the Treble staff and scale above the Bass staff, and it is therefore called the **COMMON SCALE**.

Treble and Bass Staffs, Common Scale.

| Ascending. | | | | Descending. | | | |
|---|---|---|---|-------------|---|---|-----|
|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 8 |
|  | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |

| Scales on the Treble and Bass Staffs. | | | | | | | |
|---|---|---|---|-------------|---|---|-----|
| Ascending. | | | | Descending. | | | |
|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 8 |
|  | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |

| Common Scale between both. | | | | | | | |
|---|---|---|---|---|---|---|-----|
|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 8 |
|  | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |

| The same reversed. | | | | | | | |
|---|---|---|---|---|---|---|-----|
|  | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 8 |

9. When it becomes necessary to extend the notation beyond the ordinary compass of two staffs, added scales on a staff above and a staff below are used.

10. Various lengths are indicated as follows: Numerals sustaining the relation of whole notes, have a short dash after them, thus, 1-2-3-&c. Numerals

sustaining the relation of half notes stand alone, thus: 123 &c. Quarter notes or sounds one quarter of the whole note, are numerals with stems above or below, thus: 123 &c. 123 &c. Eighth relations are indicated thus: 123 or 123 &c. Sixteenth

relations or notes have two hooks, thus: 123 &c. or 123 &c. Thirty-second notes have three hooks,

Sixty-fourth notes have four hooks. In setting the numerals are called by the musical names, do, re, mi, &c. and not one, two, three, &c., though there is no objection if teachers prefer it to numeral names.

The key or pitch of a tune is marked at the beginning, which is the sound of 1 (do). This does not require a different notation. Here is one of the great advantages of the system. The dot after a note, and all other musical characters, are used in the same manner and for the same purposes as in the round note system.

A Letter to a Young Piano Forte Player.

MY DEAR ELIZA:—

CONTINUED.

Every key of the piano is susceptible of an infinite gradation of sound, from the loudest that can be produced without harshness, to the softest that can be uttered without indistinctness. To have at command this rich variety of tone is the privilege of a fine and skillful touch, without which we can never make the instrument speak the language of passion, sensibility, or taste. I wish you to take great pains to acquire this mastery of the keys, and to acquaint yourself with the exact degree of pressure necessary to bring out of them whatever quantity of sound you wish for. I have recommended you to practice the scales constantly. Most people find this very dry work. My Teacher had a way of making them entertaining, which I must tell you. He converted them into lessons of every mode and degree of touch; so that the practice of them, instead of being a dull, listless repetition, kept the mind in varied and perpetual exercise. Before you begin to practice them in this way I have two things to remind you of. See that you are in a proper posture, with your hands rightly placed upon the keys. When you are playing the scales you have little to divert your attention from these circumstantial points, and will find it easier to notice them than at any other time. I have told you how much a firm and delicate touch depends upon a graceful, unconstrained position; you will not therefore wonder that I lay so much stress upon the latter, nor will you think any of the particulars I have mentioned under that head too trifling to deserve your notice. I must beg you also to remember, that even the very loudest tones are to be pressed not thumped, out of the instrument—by the strength of the finger is not the impulse of the arm. This is the only way to elicit rich and powerful sounds; for by striking the keys too hard, you get nothing but a harsh metallic noise; but by the judicious pressure of your fingers you obtain tone of the first quality, and in any quantity you please. If you are careful to avoid all unnecessary movement of the arms, you will seldom be in danger of playing in this hard and violent manner. It is truly unfeminine and disagreeable, and causes the instrument to emit a tone as different from that which a good performer would produce, as the hoarse cries of London are from the modulations of a scientific singer. Next to a harsh touch, an irregular touch must be avoided, since it will always convey the idea of violence or hesitation. You should be able to bring the same degree of sound out of every note; and a good way of learning to do this is, to practice the scale very distinctly, with that degree of loudness which is obtained by merely putting your finger down upon the keys without any apparent exertion, being careful to take them off of each note as you prepare to play the one next to it. This is the first exercise upon the scales, and should be practiced till you can play them with tolerable rapidity, in perfectly even time, and giving each note exactly the same degree of pressure, particularly watching that there be no break either in the sound or time when you are passing the thumb under the fingers. A good deal of pains and extra practice must be bestowed upon the left hand that it may produce the same quantity of tone with the right. In all this I suppose you have been using one hand at a time, which is necessary till you have brought them to the degree of expertness I have described. And do not fancy, without trial that you are already thus far advanced in the scale exercise, for there are many ordinary performers who can run over the scales very quickly, and who yet could no more play them, even with the right hand, with this perfect distinctness and evenness both of time and sound, than they could perform the most difficult piece of music. When you have attained that degree of precision with each hand separately, you must practice with two together in the same manner, not only at the distance of one or two octaves from each other, but with the right hand occasionally a third or sixth apart from the left and

sometimes moving in opposite directions. Your chief care must be, that every note in the bass may sound exactly at the same time with the corresponding note in the treble, so as to make but one vibration on the ear. This leads me to speak of a great fault in young players. The bass and treble notes are seldom struck at the same instant; in slow passages the bass takes the lead of the treble, and in quick ones it comes tumbling and grumbling after it. We know that the perfection of a band is when all the instruments sound together like one instrument; surely when there are but two hands we might still more reasonably expect that they should sound together like one hand. It is in vain to hope to become a pleasing performer while this odious habit remains uncorrected. You may play loudly or softly, slowly or rapidly, as you please, but your execution will never be remarkable for distinctness, brilliancy, or delicacy.

TO BE CONTINUED.

PRINCETON, Bureau Co., Ill., Dec. 22, 1845.

MR. H. W. DAY—Dear Sir:—Feeling much interested in the science of music, I take the liberty of stating to you how the people in this community feel in reference to what may be called good music, and also of asking of you some information which, if you feel willing to answer through your excellent paper, you will much oblige a subscriber to the Journal of Music and may remove a difficulty in the minds of others.

Does the letter *I* in such words as Di-vine, philosophical, &c., have the sound of *E*, in me? (1) if not please tell what sound it does have? Does *A*, in a syllable by itself, (2) in any case have the sound of *ah*? I have during the past year, met with considerable opposition in reference to the pronunciation of *the* and *Amen*; although many will adhere to the old broad style, yet it has opened the eyes of some in this community, who have commenced to act as any reasonable person should when they see what is right.

The singing that we have in this part of the country is very poor, not because there are not those who have good voices but because they do not take trouble enough to sing well. They have got into the habit of dragging their music, and also of making a double accent on the first note of triple time where the first note in a measure is more than one beat. There is a school in this place, but it is as it has been for years back, the young people go more to have fun, than to learn to sing the praises of their Maker, with spirit and understanding, as we are commanded to do. I have talked to the young people on this subject but, they seem to care more for the sport than for any thing else as one who is a professor of the religion of the meek and lowly Jesus (3) said to me, he could afford to pay one dollar a winter for singing schools for the fun they have, and that he cared but little about learning any more.

I can sympathize with you in the trials you have to endure in exposing the sink holes of selfishness, that have for a number of years been sending out to this country, their trash in the shape of music books under the sanction of the Boston Academy. We have suffered much from them. Respectfully yours,

E. S. PHELPS, Jr.

(1) Yes sir. So says Walker and Webster, Philosophical—*i* as in pin—oil.

(2) A syllable by itself may be a word of one syllable or any syllable of a particular word. This is quite a question—though on a moment's reflection it will be remembered that *a* in different syllables in different words has different sounds. In the word *far*—the sound of *ah*; in the word *hand*—the sound of *a* in *man*; in the word *gave* the sound of *a* in *hall*; in the word *hall*—the sound of *a* in *all*, &c. In syllables in different words, it has the sound of *ah* in father, hardly, marshal. In middle syllables it has the sound of *ah* as in unpardonable; not many however of this kind. In the end of words it has the sound of *ah* as in alas, afar. There is, no doubt, a tendency to pronounce every thing *ah*, and it would seem that one man at least knows how to sing no other sound in the language but that of *ah*. Others without a mind of their own, follow the illustrious pattern and "bleat like calves." "*Ah-men, thah akth* is full of *thah* glory of *thah* Lord," for "*Amen*, the earth is full of the glory of the Lord." Ignorance and pertinacity in the one case and dupishness and selfishness in the other are the probable causes. To this tendency our correspondent probably refers. The truth of the whole matter is—musical men are proverbially ignorant—we do not mean the lovers of music, but by far the greater portion of teachers. And none in their own opinion as wise as they. Webster in pronunciation, is a fool to them. How annoying to a man of common taste and education. In all such points, the Journal of Music gives the pronunciation of the best lexicographers of the age, and of literary and well educated men; and

it is gratifying to see what a sensation it is producing throughout the country. The instances when a has the sound of *ah* are few, compared with those where it has the sound of *a* in *hade*, *fate*; of *a* in *all*, *hall*; of *a* in *an*, *hand*, &c. The sound of *ah* is a drawling sound and singing too much tinged with it is uncouth and semi-barbarous.

(3) A sorry tale, however, great improvement is being made, and it is believed that all professors of religion will render their influence to make singing what it should be. Truth will surely prevail and the pioneers will at sometime meet a reward.

JOURNAL OF MUSIC.



NUMERAL HARMONY.—Mr. Engle from Heldeberg N. Y. writes:—"At the time I received the Boston (Numeral Harmony) the school were entirely ignorant of music—otherwise very intelligent. I went through some preparatory exercises on the board, and then wrote the scale with numerals and commenced the Numeral Harmony system in full, and as might have been expected, after seeing the perfect consistency and simplicity of the work, the school in one evening learned to read music in any key. After a few more lessons in Time and some necessary rules, they will be able to sing at sight any piece of music before them."

Mr. L. M. Folsom, a successful and able teacher of music in Lowell Mass. writes a few weeks after having introduced it into his school:—"We can sing all the tunes straight off—the newspapers of this city (Lowell) speak highly of the book. My school like it as far as I can learn. I see no cause to alter my mind about it."

From various places most gratifying reports have arrived. From interested parties we expect opposition, from independent men we are not surprised to hear a favorable testimony.

PARTIALITIES IN A CHOIR.—Every thing like partiality should be avoided in a Choir. By this we mean that particular notice should not be taken of any one more than another. The leader should treat all with the same respect and good will; and should there be a disposition on the part of any one to make light of another,—the leader should be sure to notice the slighted individual:—not in a way to take his part, but to bear a part of his ill-fortune. If a member is haughty and treats others with contempt let the leader by an opposite course discountenance all such conduct. He should be exceedingly careful not to take a part with one member of his choir against others. If one member has a private pique or dislike to another, let the leader never countenance such a feeling;—Let him not say any thing which may be construed as an approval of disregard on his part. Indeed, when one such crooked stick gets into a choir he should be removed as soon as possible. To the head singers no particular favor should be shown. With somewhat of the feelings of a kind and affectionate father, the leader should endeavor to diffuse a spirit of kindness through the choir and be a kind of regulator to all concerned. Much of the difficulties of choirs results from the nervous temperament of those singers who have not enough of good judgment to keep their thoughts to themselves.

GEO. A. JONES.—A man by this name we are informed has been acting as an agent for this paper in Cornish, Me. receiving money and appropriating it to his own use. As we have no recollection of any such person we conclude there is something in the matter that is wrong. He has no authority from us, more than any one else. We have received no money from him.

BANDS.—A subscriber from Bernville N. Y. says that the instruments of their band cost them "\$200 and more, and they are but just started." This is a pretty good start.

From our friend W. C. Webster of Brooklyn, we have just received the authentic records and addresses of the last American Convention. The pamphlet of 80 pp. is got out in style,—just what always should have been done in Boston—and what would have been done had not the Captain of Monopoly feared that light would spread, and attention be drawn to other things of general interest rather than his own, and that other men would be brought into notice besides his OWN SELF.

The New York papers have it perfectly right, that we have "been ridden to death." The aspiring genius of Boston musicians and friends of the cause, would have carried out long ago the Philanthropic design of Mr. Elliott and others, to found in this city an Academy of Music, had a man of acknowledged abilities in science and taste held the reins. But wo to any effort of a benevolent character when the chief wisdom of the head consists in selfish connivances to celebrate his name and fill his pockets. We are truly glad that musical men of New York are taking the proper ground on the subject. Let them beware of the base of all social improvement, a monopolising spirit. Let "pro bono publico," be the motto and we will wish them great success.

PROCEEDINGS

OF THE AMERICAN MUSICAL CONVENTION:

HELD IN

THE BROADWAY TABERNACLE,

ON THE 8th, 9th and 10th of OCTOBER, 1845.

NEW YORK, TUESDAY, Oct. 7th, 1845.

The Convention was called to order by the President, CYRUS P. SMITH, Esq., at 12 o'clock, M., who specified the objects of the Convention. The Rev. Dr. HOOKER opened the exercises with prayer. The Secretary then read from the records the resolution, passed at a previous meeting of this Convention held in Boston in August, 1844, appointing a committee to call a meeting of the Convention in the city of New York, in 1845.

On motion of Mr. U. C. Hill, Resolved, That the Chairman appoint a Committee of five to nominate officers for the Convention.

The Chairman appointed Messrs. U. C. Hill, Geo. Andrews, Wm. S. Marsh, C. Holt, jr., and B. Chandler, said Committee.

On the return of the committee, they presented the names of the following gentlemen, who were unanimously elected.

CYRUS P. SMITH, President

U. C. HILL, 1st Vice President,

A. F. WILLIAMS, 2d Vice President,

CHARLES L. BARNES, } Secretaries

CHARLES HOLT, jr., }

On motion, Resolved, That the President appoint a Standing committee to consist of five persons.

The Chair appointed the Rev. Dr. E. W. Hooker, Thomas Hastings, A. F. Williams, F. H. Nash, and E. Howe, jr.

On Motion, Resolved, That the president appoint a Committee of three, to solicit the names and residences of such as wish to join the Convention, and report such names to the Secretary for enrolment. The Chair appointed Messrs. Andrews, Comes and Dingley.

On motion of Mr. U. C. Hill, Resolved, That the Secretary provide five hundred copies of the Constitution and By-laws for the use of the Convention, tomorrow morning. Carried.

On motion, Resolved, That the Rev. Dr. Hooker favor the Convention with a lecture this afternoon. Carried.

On motion of Mr. Warner, Resolved, That the programme as printed in the New York Evangelist, be the order of exercises.

On motion, adjourned to meet in the body of the Tabernacle, at 4 o'clock.

AFTERNOON SESSION

Convention met according to adjournment, at 4 o'clock in the Broadway Tabernacle, when in accordance with previous invitation and announcement, the Rev. Dr. HOOKER favored the Convention with an address. The Convention then adjourned to meet at 12 o'clock, M., Oct. 8th.

WEDNESDAY, Oct. 8th, 1845.

Convention met according to adjournment. The President in the chair. Opened with prayer by the Rev. Mr. Goldsmith. The Secretary read the minutes of the last meeting. Accepted. The names of the members of the Convention were then called for, and read by the Secretary. The Rev. Dr. HOOKER, as Chairman of the Standing Committee, reported a series of questions, which were approved.

On motion of Mr. I. K. Goward, Resolved, That we now take up the eighth proposition in the series for discussion, which is, "What are the best means for diffusing musical knowledge, popularly considered? The following gentlemen took part in the discussion:

The Rev. Dr. Hooker opened the debate, and was followed by Mr. Otis of New York, Rev. Mr. Goldsmith, of Newtown, L. I., Mr. J. B. Taylor, of Jersey city, Mr. U. C. Hill, Rev. Charles H. Read, Mr. T. Hastings, and Mr. I. R. Goward, of New York, Mr. A. F. Williams, of Farmington, Ct., Mr. Luca, New Haven, Mr. N. D. Gould, Boston, Mr. Peebles, Philadelphia, and Mr. Lasar, of New York.

On motion, *Resolved*, That we adjourn at 3 o'clock.

On motion of Mr. J. B. Taylor, *Resolved*, That a Committee be appointed to which the present question under discussion shall be referred. The house subsequently determined that the Chair appoint that Committee, and that it consist of eleven.

On motion of Mr. Williams, *Resolved*, That we debate the third question in the series next.

On motion of Mr. Otis, *Resolved*, That the series of questions proposed by the Standing Committee for discussion, he referred back to them for addition and revision, if they think proper, and furnish the Convention with printed copies for to-morrow morning's session. On motion, adjourned, to meet in this room this afternoon, at 4 o'clock.

AFTERNOON SESSION.

Convention met agreeably to appointment at 4 o'clock, P. M. The President in the chair.

Dr. Hodges favored the Convention with an address.

The Chair appointed the Committee of eleven, agreeably to resolution adopted this morning, as follows:

Mr. U. C. Hill, Rev. Dr. Hooker, Doct. Edward Hodges, Mr. Thomas Hastings, Mr. A. D. Patterson, Mr. James F. Otis, Rev. Charles H. Read, Mr. Geo. Kingsley, Mr. J. B. Taylor, Mr. G. C. Peebles, Mr. Solomon Warriner.

On motion of Mr. J. F. Otis, *Resolved*, That the thanks of this Convention be rendered to Doct. Hodges and the Rev. Dr. Hooker, for their very able addresses before this Convention and that they be requested to furnish a copy for publication. On motion, adjourned, to meet to-morrow, Oct. 9th, at 12 o'clock.

THURSDAY, Oct. 9th.

Convention met according to adjournment, at 12 o'clock, M. Called to order by the President. Opened with prayer by the Rev. R. H. Seely. Minutes read and approved. On motion of Mr. E. Howe, jr., *Resolved*, That the introduction of Music into the Primary Schools and Seminaries, as a branch of education, is, in the opinion of this Convention, an important instrumentality in the popular diffusion of musical knowledge. Adopted, and referred to a Committee of eleven. The Rev. Dr. Hooker, as Chairman of the Standing Committee, reported the printed questions, ready for distribution and discussion, as follows:

1. What are some of the prominent obstacles to the advancement of Sacred Music?
2. What are the practical benefits of Oratorical singing to Psalmody?
3. How can musical instruments be used in our churches, to religious edification?
4. How far do good performances of Sacred Music depend upon the ability to read music at sight?
5. The cultivation of Secular music—how far may it be expected to conduce to the advancement of Sacred Music?
6. What are some of the best means for sustaining competent teachers in our churches?
7. Should Churches consider themselves responsible for the superintendence and maintenance of their Sacred Music?
8. What are the best means of diffusing musical knowledge—popularly considered?
9. What are the advantages derivable from Quartette Choirs?
10. To what extent are the Churches deriving benefit from religious music; and to what causes is the failure in any instance attributable?
11. Should not a distinct and conscientious reference be had, in the cultivation of Sacred Music, to the religious objects to be secured by it?
12. Is there not a perfect consistency between the promotion of good musical taste, and the appropriate religious influence of Music?
13. Can public concerts of religious music be properly given for secular purposes?
14. May not religious meetings of Choirs for lyrical practice be held to good advantage and what are some of the best methods for conducting such meetings?
15. What are some of the duties of Christian ministers in relation to their Choirs; and in what way can they co-operate with them so as to secure the benefits of sacred music services?
16. *Resolved*, That the instruction in the rudiments of music should be made one of the regular branches of Christian education.
17. What is the best method of teaching Sacred Music?

Mr. U. C. Hill, as Chairman of the Committee of eleven, for the consideration of question No. 8, reported progress, and asked until to-morrow morning to report, which was granted. Question No. 3 was then taken up and discussed, in accordance with the resolution of yesterday. Mr. A. F. Williams opened the debate, followed by Messrs. A. Abbott, E. Howe, jr., T. Hastings, Rev. Dr. Hooker, Mr. Otis, Mr. Warner, U.

C. Hill, Mr. Gould, Rev. R. H. Seely, and J. B. Taylor. On motion of Mr. U. C. Hill, *Resolved*, That the organ and other musical instruments are proper for use in our churches, provided they are used with discretion, in accordance with religious edification, and that they should, when used as an accompaniment, be subservient to the voices.

On motion of Mr. U. C. Hill, *Resolved*, That the house now take up the printed question, No. 17, viz: "What is the best method of teaching Sacred Music?" Mr. Holton, of Princeton, led in the discussion, followed by Messrs. J. F. Warner, I. B. Taylor, A. Abbott, E. Howe, jr., and T. Hastings. On motion, *Resolved*, That this Convention are not prepared to decide upon the respective value of the various systems of solmisation, used in teaching vocal music, but they would recommend to teachers, the investigation of the German, Italian, English, French, American, and other systems. On motion of Dr. Hooker, *Resolved*, That the Rev. R. H. Seely be requested to deliver an address this afternoon session, to accommodate Mr. Hastings. On motion of Mr. George Andrews, *Resolved*, That a special Committee of five be appointed by the Chair for the purpose of naming a place for the Convention to meet next year, and to report to-morrow morning at 12 o'clock. On motion, adjourned to meet this afternoon at 4 o'clock.

AFTERNOON SESSION.

Met according to adjournment, and was called to order by the President. The Chair appointed a Committee of five for designating a place for the next meeting of the Convention, viz: Messrs. George Andrews, U. C. Hill, F. H. Nash, of New York city, Edward Hamilton, Worcester, Mass., and James B. Taylor, Jersey City.

The Rev. R. H. Seely, of Bristol, Ct., then delivered an address. The Convention adjourned to meet at 12 o'clock, M., Oct. 10th.

FRIDAY, Oct. 10th.

Met according to adjournment. Called to order by the President. Opened with prayer by the Rev. Dr. Hooker. Minutes read and approved. Two documents which the Chairman had received, signed by Jupiter Z. Hesser, were referred to a special Committee, consisting of Messrs. J. B. Taylor, Solomon Warriner, and Rev. Charles H. Read. Mr. Abner Jones occupied the first fifteen minutes in explaining his new system of musical instruction. The special Committee to whom were referred the documents signed by J. Z. Hesser, reported that although they contain some useful suggestions, yet upon the whole they contained nothing requiring the special action of this Convention further than filing them in the archives of the Convention. Mr. Hooker, in behalf of the Chairman, Mr. U. C. Hill, of the Committee of eleven, reported a series of resolutions on such printed questions as the Convention had not time to discuss. The whole series of resolutions were read twice, then read separately, discussed and passed, as follows:

On Question 1st. *Resolved*, That in view of this Convention, the obstacles to the advancement of Sacred Music are too numerous to be detailed in a single paragraph, and too great to be surmounted in a very brief period of years: that nevertheless these obstacles are in the process of diminution: and that from the increasing interest taken in the subject of music, the efforts now made in various ways for its improvement, and the success which has thus far attended those efforts, we indulge the confident hope, with the blessing of God, of their ultimate removal: and that meanwhile, union of counsels, diligent and untiring efforts and good courage, are better than the dispiriting contemplation of difficulties.

Question 2d. *Resolved*, That the great practical importance of this subject is such as to render it inexpedient for this convention to decide upon it at the present session; and that it be referred to a special Committee, with instructions to investigate the subject faithfully, and report to the next annual session, in such form as in their judgment will place the subject on a proper basis.

Question 4th. *Resolved*, That an acquaintance with music such as shall enable performers accurately to read musical compositions at sight, is an indispensable requisite to a good and effective performance of Sacred Music; this opinion being based upon the obvious analogy between the reading of music and the reading of language.

Question 5th. *Resolved*, That the cultivation of secular music, of an approved character, and adapted to extend acquaintance with music of different styles, may be advantageously pursued, as being, to some extent, an aid in forming habits of just performance of sacred music.

Question 6th and 7th. *Resolved*, That in the opinion of this Convention, the churches are to be regarded as mainly and solemnly responsible for sustaining competent teachers, and for the maintenance and general superintendence of their sacred music.

Question 10th. *Resolved*, That in the belief of this Convention, there is a majority of instances in which Churches do not derive from the exercise of singing, the appropriate benefits of sacred music, and, as the causes may be diverse in different cases, it is respectfully recommended to the friends of music that they

make serious and careful inquiry into the causes of the failure, and seek their removal by such methods as shall be adapted to their particular cases.

Question 11th. *Resolved*, That a distinct and conscientious reference should be had in the cultivation of music to the religious objects to be secured by it.

Question 12th. *Resolved*, That there is an entire consistency between the promotion of good musical taste and the appropriate religious influence of music.

Question 13th. *Resolved*, That this question be referred to the Committee on question 2d.

Question 14th. *Resolved*, That religious meetings of Choirs for lyrical practice may be held to important advantage in various respects; and the Convention feel confident that the methods of conducting such meetings may be safely left to the good judgment and Christian feelings of the Choirs, in connection with the churches and their ministers.

Question 15th. *Resolved*, That in the opinion of this Convention, it is reasonable to ask that ministers of the Gospel, by virtue of their sacred office, will watch over the sacred music in their churches, as over those of the Bible-class and the Sabbath School: that we look with great satisfaction upon the interest and co-operation of many in the sacred office, and do respectfully express the hope that this interest and co-operation may be extended throughout the ranks of the Christian ministry.

The special Committee on Question No. 8, offered the following report, which was adopted by the Convention:

Resolved, That it is expedient to found in the City of New York, an association or society of musical men—amateur as well as professional,—in the nature of a College or Academy, based upon broad and comprehensive principles; and having for its object the diffusion of musical knowledge, in all its departments and ramifications, vocal and instrumental, theoretical and practical, throughout the United States.

2d. That a committee of correspondence and inquiry, consisting of twenty-one be forthwith appointed to collect from all accessible sources, foreign or domestic, information concerning similar institutions: and further, to mature a plan or constitution, founded upon information so obtained, with such modification as the state of society and of the arts in this country may render advisable: such plan or constitution to be laid before the Convention at its next meeting, for action thereon.

Resolved, That this Convention shall hold an adjourned session in the city of New York, at such place as the President shall designate, during the Anniversary week, in May next, for the purpose of considering the report of the Committee contemplated in the preceding resolutions.

On motion, *Resolved*, That the Chair appoint the Committee of twenty-one.

Question 9th. On motion, *Resolved*, That all the advantages derivable from Quartette Choirs in Churches can be combined in larger Choirs, and that when larger choirs can be obtained it is not advisable to limit the number to four persons.

The Chair appointed the Committee of twenty-one to take into consideration the founding of a Musical Academy or College, and report at an adjourned session of this Convention, to be held next May, as follows: Rev. Dr. E. W. Hooker, Messrs. U. C. Hill, Edward Hodges, Mus. Doct. T. Hastings, A. D. Patterson, James F. Otis, Rev. Charles H. Read, George Kingsley, James B. Taylor, G. C. Peebles, Solomon Warriner, E. Ives, jr., N. D. Gould, A. F. Williams, Edward Hamilton, George Dutton, Senr., R. G. Williams, F. L. Hilsley, D. S. Gregory, John O. Flagler, M. D., Charles Dingley.

On motion, *Resolved*, That the President be added to the Committee.

Mr. George Andrews, chairman of the Committee of five for designating the place of meeting for the Convention, reported that the Convention met in the autumn of 1846, in Hartford, Ct. Mr. U. C. Hill, not having been able to confer with the Committee, entered a minority report for the Convention to meet in the fall of 1846, in the city of New York. After a short discussion, the majority report was withdrawn, and the minority report adopted.

On motion of J. F. Otis, *Resolved*, That a Committee of five be appointed by the Chair, whose duty it shall be to receive the papers of the Convention at its close, and preserve the same, publish its proceedings, and also make arrangements and issue a call for the next meeting. The Chairman then announced the following gentlemen as that Committee: Messrs Geo. Andrews, Rev. Dr. Hooker, U. C. Hill, Edward Hodges, and Thos. Hastings.

On motion of Mr. E. Howe, jr., *Resolved*, That it is the advice of this Convention that its next annual meeting be held in the month of September, 1846.

On motion of the Rev. Dr. Hooker, *Resolved*, That the thanks of this Convention be tendered to all those persons who have been, or shall be engaged in producing those interesting performances of music during the week,—and particularly to the Choral Union for their gratuitous distribution of tickets for their concert to the members of this Convention.

On motion of Mr. U. C. Hill, *Resolved*, That when

we adjourn this afternoon's session, we adjourn to meet in the Anniversary week in May, 1846.

On motion, *Resolved*, That a Committee of five be appointed to take into consideration Questions 2d and 13th, and report at the adjourned session in May, 1846. On motion, adjourned to meet this afternoon at 4 o'clock.

AFTERNOON SESSION.

Convention met according to adjournment. The President in the Chair. Mr. Thomas Hastings proceeded to deliver an address. The Chairman, according to a resolution this morning, appointed the same Committee to report on Questions 2d and 13th, that were appointed for calling the next Convention.

On motion of Mr. Glen Wood, the Convention then closed its proceedings with a Doxology, in Old Hundred—Doct. Hodges presiding at the pianoforte. Adjourned to meet in Anniversary week in May next, at the Call of the President.

CYRUS P. SMITH, President.

CHAS. L. BARNES, } Secretaries.
C. HOLT, JR., }

Various excellent notices of our new notation have appeared in the Boston papers.—Ed.

[From the Boston Daily Mail, Jan. 3, 1846.]

INTERESTING TO THE MUSICAL PUBLIC.—*A New Invention*.—This is emphatically the age of improvement. Who would have thought fifty years ago, of crossing the Atlantic in a few days, or of conversing with a man a hundred miles distant without the loss of a moment of time! Now it seems music can be taught in one hour! Day and Beal's Phonography of Music has just appeared, and threatens a complete revolution in musical notation. We say, let it come. How much time has been wasted by many persons in an attempt to learn to sing in the old way, who have at last given up in despair, pronouncing it a system of pothooks and trammels, discouraging by far the larger portion of those who attempt to learn to sing? By the new notation of numerals with hooks and stems attached, on, above or below a single line, all the difficulties of the old plan are entirely swept away, and music in every part is made perfectly intelligible at a glance of the eye, and may be learned in a few hours' time. Every thing useful in the old, is retained in the new system, and many advantages secured, principally its legibility and extent of compass. Old singers read readily with a half hour's practice. Mr. Day, for untiring industry in the promotion of the art to which he is devoting himself, has perhaps not an equal. In matters of science, and thoroughness of teaching we hear him highly commended. From the work before us, we are inclined to think the praise is well deserved. The inventors deserve great credit for making, what all must acknowledge to be, an important step in the improvement of written music. The book is designed for singing-schools and choirs, contains all the rudiments of music very pleasingly set forth, and about 150 tunes, in all metres in use, chants, &c. 80 pp. For sale by Charles Keith, 67 Court street.

MUSIC, MUSICIANS, AND MONEY.

One great obstacle to the advancement of scientific music in Boston, is its grossly unreasonable expense. We refer now, more particularly to the first order of concerts. There visits our city, every year, more or less of the very best of musical talent in the world, and opportunities are thus had to listen to the greatest and best compositions of the most celebrated musical intellects of this and of preceding ages. But, unfortunately, there exists a serious bar to this exquisite enjoyment; viz, *exorbitant prices*. It is useless to deny that the chief body of musical, as well as all other talent, lies in that body of men and women usually denominated the *middle class*, and whose means, as it will be suggested to every mind, are cramped and limited to an extent forbidding the extravagance necessary to be incurred to enjoy the high talent that comes among us. It is to them, as a natural consequence, that musical artists should appeal, and to them offer the fruits of their genius. Indeed, sound policy, which includes pecuniary reward, dictates this with the utmost obviousness.

The great public—the mass—cannot afford to pay one dollar an hour to hear music, or men. This fact ought to influence the minds of those who appeal to the public for patronage; and they should look at the matter in a reasonable light. The many failures—cuttingly humiliating ones, too—should teach them the utter fallacy of appealing to the monied few, instead of the great common class in whom the musical soul lives and who can give it that critical appreciation which is its solid nourishment and vigorous life.

People cannot—and more—will not, pay the extrava-

gant sum of one dollar to attend a single concert.—It is an unjust demand; it does not give an equivalent. De Meyer, the pianist, a man of decided musical genius, has just left Boston enraged and disappointed, because he could not draw dollar houses, although the ostensible cause is a *sprained finger*. Ole Bull's pride and presumption was lowered, and his ire cast on our people for empty houses. We "were not a musical people" simply because the "dollar" was not forthcoming. Yet Ole bull had a native talent and perfection of culture, altogether wonderful. We might cite a flood of similar examples going to prove the fallacy and fatality of the system; to prove also, what ought to be known to these very artists, that though they may be Paganinies, or Malibranes, or Meyers, or Bulls, they cannot succeed in demanding dollar fees. The seal of public disapprobation is set upon it, and the sooner the matter is understood and remedied the sooner will music become more general and musicians be better remunerated.

Of whom did the excellent Mr. H— of New York say a month or two since in substance—"Mr. — has not used me fairly, doing even as he has been done by."—When he has got out any new work, I have always put it before my choirs and schools, that they might see what was going on in the world and have an opportunity of forming their own opinions;—"Just what every honorable man would do." "But Mr. — was never the man to put one of my books before his schools or choirs in his life." Just what any consummately selfish man would do—"Close every avenue to knowledge from his pupils and choir, unless it would contribute to his pocket;—or, if he saw there was the least chance for his pupils to think well of any body else but his own selfish SELF. Let those gentlemen and teachers, if there be any, who are willing to subscribe allegiance to a monopolising tyrant, go and put their heads under the yoke;—nay,—let those who have their necks already there—pull on until they have enough, enough. We are confident their number will diminish fast, if honorable high minded men, old or young, will call no man their master—in the sense of a domineering despot; and yet will hold themselves ready to learn from any and all sources.

FOTBEARANCE.—Our readers will excuse us a little for the present for some notices and facts in relation to the Numeral Harmony, as we shall depend more on the force of truth and merit than on a "team" which some of our neighbors may have hooked on to drag their works before the public. We go for honorable emulation and the advancement of the art.

ARRANGING MUSIC FOR BANDS.—Arrangers of music for bands charge from two to five dollars for marches in twelve and fifteen parts. And this is by no means a large price. Only a few are interested in music of this kind, still some numbers of the Journal besides all the other matter, contain a march for the arranging of which the professor of this department charges \$2 and sometimes more.

TERRIL, who it is supposed murdered Mrs. Bickford in this city a few weeks since, has recently been taken in the harbor of New Orleans, before the vessel arrived at the wharf. The voice of blood crieth from the ground. What must be the reflections of a man whose hands have been imbrued in the blood of one of his fellow creatures, and whose soul is stained with every moral pollution. Not from this circumstance, but from more thorough investigation, we are inclined to think there is pretty strong evidence both from the Law and Gospel that capital punishment is divinely authorised. Let the Bible sit in judgment on this subject and all human reasoning and sympathies be laid aside in the investigation.

CIRCULARS.—We have sent out circulars to some of our subscribers and hope that they will make an effort to obtain for us a list of names. We trust that the time will come when the Journal will appear regular. Will our friends try once again a little harder yet to enlarge our list, and enable us to appear at their firesides in season. We are mortified always when we are tardy—but better so than "slump."

The Protestant Telegraph is a new paper just commenced to aid and defend the interests of protestant foreigners, and published weekly. We are pleased with the first number and so far as we understand its object wish it success. Direct to the proprietors, 119 Court street.

DR. JUDSON'S PORTRAIT.

A portrait of Dr. Judson, says the New York Recorder, has been executed from a painting by Harding, and will be published in a superb style by Colby, of Nassau St., N. Y.

The music in the present number printed in the new style is such as happened to be on hand, and was written by some of our correspondents who will no doubt, as all do, improve with practice.

The New York Mirror says Miss Bremer will positively visit America, next summer.

"The OPERA GLASS," is the title of a new paper devoted particularly to theatrical amusements. Among others, it has some articles on music. Should any thing appear in its columns which we may think will be interesting to our readers we shall extract, giving due credit.

The morning Star of Dec. 31st has a long and exceedingly interesting account of the death of Elder David Marks, of the Freewill Baptist denomination. We recollect to have heard him preach several times. He seemed then to be, truly, a "man of God." He continued faithfully in the service of his Master "to the end," and died a happy and triumphant death at Oberlin O. on the 1st of Dec. His disease was the dropsy. "Blessed are the dead who die in the Lord."

Eggs in Boston are selling at 23 cts. per doz.; Potatoes \$1 per Bushel; Butter 22 cts.

HAYDN'S ORATORIO.—On Thursday last, we had the pleasure of listening to Haydn's Sacred Oratorio of the Creation of the World, as performed by the Philadelphia Sacred Music Society, in the Musical Fund Hall, in the presence of a very crowded and highly respectable assembly.—*Reg.*

Mr. Alden Woodward's paper has been misdirected. We have re-mailed them from No. 11.

Mr. E. P. Whipple, a young Bostonian, is now delivering an excellent lecture on 'Wit and Humor.' He is a vigorous writer, a close thinker, and one of the manliest logicians in the Athens of America.

Business Items.

MR. W. W. HOYT.—Mr. Hoyt seems by his letter to have received all his numbers regularly as they have been published, except No. 9, which we are sorry we cannot supply. He has received Nos. 10, 11, 12, 13, 14, 15, and we suppose 16. These are all. They will continue to come to him and others until the full 24 have been sent. Then we want them to renew their subscription, and in the mean time get us as many new subscribers as possible.

Keith's collection—dances, hornpipes, &c. about 75 cents. The Vocal School can be sent to Philadelphia, to any address at a trifling expense—any number.

DEA. BRAINARD.—Always glad to hear from him. We will give him our profits on the Melodeon and credit him 25 cts. which he will bear in mind. It is our impression that there is something due him on an old score, in all to the amount of 50 or 75 cts. We will pay it if he will say in what manner. The old post mark "Franklin Mills" and the superscription in the old "round," plain hand, looks like a pleasant face,—particularly, because the contents are usually so agreeable, we are not so penurious as to mean money altogether.

R. H. WILLIAMS, we are glad to find possessed of one of the most important christian virtues. We will however suggest, that for his last subscription the amount he knows, we sent two copies. Whether one of them was designed for Mr Sherman we do not remember. His name we do not find entered on our book. For the balance we send a Numeral Harmony which will make up in part for postage. All right now. Mr. Williams will please act as agent.

MR. COLEGROVE, we have marked "paid" for one copy of Vol. commencing with No. 20 Vol. 4 to No. 19 Vol 5. He will bear this in mind. We have called all accounts "square" to the present. He will please act as "agent."

MR. ROBERT's subscription is all right. The person who mails the Journal did not observe that it was marked *paid to the end of the volume*.

MR. CONANT.—We are sorry that he has not allowed us to publish his "scrawl" as he calls it. The decided opinions of men in the country and city must be published in order to correct the spirit of monopoly.

DAVID BATES.—On attending to some letters which have necessarily laid aside for some weeks, we find that a little item of business for him has been neglected. He will please excuse. His papers have been sent to Barnardtown instead of Barnardstown. We have re-mailed them all again.

MR. PAUL ENGLE.—After the package of books were sent away, we found two copies which it is supposed belonged to his bundle—if so he will perceive a discrepancy between the bill and books in the package, and we must make it right.

MR. S. D. CUTTING, Greenwich, will please act as agent for the Journal of Music.

MR. S. D. REDFIELD, Cazanovia, New York, will please act as agent for the Journal of Music.

Music in Boston.

Our city has been pretty generally Concertised since the issue of our last number. With the exception of "the unfortunately sprained one," De Meyer, we believe the givers have generally been well remunerated. As the M. D.'s of Boston had not the essential salve (the Melodeon crowded at one dollar per ticket) to cure the gentleman, he has gone south to better his "finger,"—and pocket.

Mr. Dempster has given several of his pleasing entertainments, much to the gratification of our citizens. He is an artist who is always welcome, both for his merits as a real gentleman and a thorough musician. Blending, as he often does in his concerts, the sweetest music with the most pathetic poetry and story, he never fails to command good and attentive audiences. He gave his farewell concert for the season, last week.

The Handel and Haydn Society have brought out, and are performing with immense success, the Oratorio of "Moses in Egypt." This masterpiece of Rossini is performed in a manner which imparts the highest credit, both to the instrumental and vocal departments of this extensive body; probably the largest, most complete and best qualified in the whole country to bring out an oratorio with brilliancy and success. Our friends and patrons in the country should not fail to hear it, once at least.

Mr. Burke, the violinist, has given two concerts, which for some reason—not accountable, were not well patronized. Both times his genius shone on a beggarly account of empty boxes. We were sorry for this, for he deserves an enthusiastic encouragement for his long and irksome days of severe practice. Another time when fewer novelties distract the Bostonians, he will doubtless succeed.

The youthful prodigy, Miss Josephine Bramson, has created quite a sensation for a few weeks past. It is not allowable to lay the cold and merciless hand of criticism upon the efforts of "prodigies," in any walk of merit. We might point out bold faults in this Miss, but we should not consider it fair and just. She possesses remarkable musical powers for one of her age; considerable merit, but of course, somewhat alloyed with short-comings. It is worth an hour's time and fifty cents to hear her, and we are right glad to know that she met with a profitable reception in a city which generally appreciates and encourages merit.

The old Boston Academy of Music has given one concert since our last, which was well attended, and the performances applauded most warmly. None are disappointed in attending these meritorious entertainments of instrumental music, as the programmes always embrace some glorious efforts of genius; and that effort is given by an orchestra of unrivalled talent and capacity. The "Academy" give their concerts on alternate Saturday evenings through the winter season. Mr. Mason has as much to do with present performances as the man in the moon. His department, except giving lessons in August, has "run out." Mr. Webb is the man at the helm, Mr. Elliott the great wheel.

The Philharmonic Society presented claims to patronage again on Saturday evening last. Though an excellent programme was offered, the house was not so well filled as it should have been, or as the rich entertainment deserved. In sustaining institutions of so elevated a musical aim as this, the science of music is incaleculably enhanced and expanded; and we hope our citizens will crown their efforts with deserved success.

An operatic company is now performing in this city, but as we do not visit or patronize theatres, we cannot speak of the merits of the company. Mr. and Mrs. Seguin, favorably known to the musical world, are however members of it.

HEWE'S PIANO FORTES.—Nearly three years ago, we had occasion to speak of the Piano-forte manufactures in our city, and then said:—"The establishment of Mr. George Hewe, one of the latest in the city, is gaining a good name, not only for the goodness of the instruments for musical purposes, but for the beauty of their construction, and for the faithfulness of their workmanship." The good opinion we then had of Mr. Hewe's piano-fortes, has been confirmed by the American Institute, at the exhibition in October last. There were numerous competitors in square piano-fortes, and our townsman, Hewe, received the highest testimonial given for that class of instruments—the Society's silver medal. We have seen this token of the New York opinion of Boston skill. On the reverse, is the following inscription:—"awarded to George Hewe for the best square Piano-forte, 1842."

At the last exhibition of the Massachusetts Mechanic Association, Mr. Hewe had no superior but Mr. Chikering. We are glad to say this for a good manufacturer and a worthy man.—*Atlas*.

Congress.

The great topic of excitement for the past few weeks in the "city of magnificent distances," has been the Oregon question. So much and so intense a political fire, has not raged for many a day. The undaunted chivalry of the South; the stalwart energy of the North, and the eager manliness of the West, have each and all entered the inflammatory arena and striven for its particular victory. The observed of all observers in this warfare, most strange to say, has been that venerable "old man eloquent," John Q. Adams. Contrary to all expectations, and in direct antagonism to the course of his whole public career, he heads the war class and urges to the utmost of his ability, the occupation of Oregon. He would give instant notice to Great Britain to that effect and then point our cannons and swing our swords. It is difficult to see where this hot headed hastiness at Washington is going to stop, but we hope and trust, that the men and measures in that city will soon wear a more reasonable and pacific aspect. When the matter is settled, if it be soon, other matters will be acted on which are lying on the rust and dust of "the table." War is a great calamity. "Pray for the peace of Jerusalem."



News Items.

We see it intimated by several of our contemporaries that the eloquent and able advocate of total abstinence, John B. Gough, is about to become an Orthodox clergyman. His labors in the wide field will be, of course, in no wise diminished for the goodness and sobriety of mankind. We doubt the truth of the rumor, not knowing its authority.

The dome of St. Peter's church at Rome is ominously cracking, and great efforts are making to secure it by strong chains. This edifice was 111 years in building, and much of the cost was defrayed by the proceeds of sales of indulgences to sin.—*Reg.*

New Cities.—Cambridge, Roxbury, Charlestown and New Bedford are going to become cities if the Legislature will grant them charters. All but the latter had better be annexed to Boston.

Roxbury has voted to become a city.

Washington Irving, it is said, will return home from Spain in the spring.

A sufficiency has been truly and wittily defined as "a little more than what a person has already got."

The population of Russia is 62,500,000; yet there is less wealth and strength than in the United States.

Complaisance renders a superior amiable, an equal agreeable, and an inferior acceptable; it smooths distinctions, sweetens conversation, produces good nature and benevolence, and makes every one in the company pleased with himself.

The N. Y. Tribune mentions an almanac, prepared by a lad only nine years of age, named Truman R. Safford, jr. He appears to be as precocious a genius as was Zerah Colburn.

In its new dictionary, the Sunday Mercury thus defines CRITIC—a person who, having neither talent nor genius for writing himself, condemns the works of others. One who finds it easy to pull down a magnificent temple, but lacks the gumption to put up a pig-pen.

Making a Nose.—Dr. March, of the Albany Medical College, has succeeded in performing a surgical operation of great skill, it being no less than causing a new nose to be formed on the face of a person who had the misfortune to lose the greater part of that useful feature.

It is said that Chief Justice Parker, of New Hampshire, has been invited by the authorities of Harvard University, to accept of the appointment of the Dane professorship of law, made vacant by the recent death of Judge Story.

It is also rumored that the Hon. Rufus Choate has been invited in like manner. These are mere rumors.

Ralph Waldo Emerson's lectures on "Representative men," at the Odeon, are splendid efforts of scholarship. Mr. Emerson thinks and writes as an original man.

The Aurora improves in appearance. We like the independent spirit of the editor.

Belgium at the time it established an independent government, had fifteen Convents, now it has four hundred and fifty-three, containing 25,000 monks and nuns.

Dr. Judson and Mr. Kineaid have gone to Philadelphia. It is a great satisfaction to friends and brethren to see these devoted Missionaries. May their stay there be abundantly blessed.

Fire in Concord.—\$66,000 loss. Messrs. Gilmore & Clapp extensive Grocers, are the principal sufferers. The Railroad Company have lost about \$10,000.

The Lowell Offering has been discontinued.

Severe colds are prevalent. The sure remedies are dry feet and cold water.

The trial at Washington, of McNulty, late clerk of the house of representatives for embezzling, has resulted in his acquittal!

The Magnetic Telegraph.—The Magnetic Telegraph between Springfield and Boston will be completed in a few days. The poles are set up, and the wires are being put upon them. The Hartford Times says it will be finished as far as New Haven by the first of January.

The present winter is mild and Spring-like. Very few, even of the most hopelessly squalid, have suffered from sharp frosts or biting atmospheres. We hope it may continue thus till the time comes for sunshine and flowers.

The deaths in Charlestown in the year 1845, numbered 196. The Harmonions were singing in New Haven at last dates. They meet with much success.

Rascality.—One of the wires of the Boston and Nantasket Magnetic Telegraph, near the South Boston Bridge, was cut and broken down on Saturday night last. This is the second time the line has been destroyed in the same place. Prompt measures should be adopted by the Company, to discover and bring to justice, the perpetrators of these villainies.

It is said that the cause of the great military preparations now making in England, is intended to guard against the anticipated contingency of the death of Louis Philippe.

Dr. Sidney Doane has been elected president of the New York and Boston Magnetic Telegraph Company.

Arkwright, the inventor of the cotton spinning machine, whose father shaved men for a penny apiece, in London, acquired a fortune which yielded an income of £450,000 a year, and left, at his death, a fortune of £10,000,000; nearly fifty millions of dollars.

Brighton Market—Jan. 12, 1845.

At Market 700 Beef Cattle, 1800 Sheep and 100 Swine. Fifty Best Cattle unsold.

PRICES.—Beef Cattle.—Extra \$5 25; first quality \$4 50 a 5; 2d. \$4 00 a 4 25; 3d. \$3 25 a 4.

Sheep.—Sales from 1 25 to \$2 20. Weathers from \$3 to \$3 75.

Swine.—A few small lots of Barrows at 50 c.; At retail from \$1 25 to 6 c.

The Burlington Hawkeye of Jan. 1, has the following in regard to the Market in Burlington Iowa.

WHEAT has also come down. The news from the east has depressed our market. The highest price now paid by our Millers is 60 c. The range is from 55 to 60.

CORN is coming in in considerable quantities and readily commands 16 2-3 a bushel.

Burlington Market.

| | | | |
|-----------|-------------|-----------|-----------|
| Wheat | 55 a 60 | Butter | 12 |
| Corn | 15 a 18 3-4 | Eggs | 18 |
| Oats | 15 | Corn Meal | 50 a 57 |
| Flax Seed | 90 a 100 | Flour | 425 a 475 |
| Hemp | \$50 a 60 | Pork | 275 a 300 |
| Potatoes | 16 2-3 | | |

Advertisements.

SAMUEL M. HOBBS, DENTIST.

30 SCHOOL STREET, CORNER OF PROVINCE,
BOSTON.

Attends to all operations in his profession, such as plugging with Gold and Silver foil, setting beautiful Mineral teeth on pivot or Gold plate, polishing, extracting with patented instruments, destroying the nerves of aching teeth, &c. &c. in a manner and at prices that cannot fail to meet the approbation of the refined and economical.

NEW MUSIC.—A new Collection of Church Music, The Boston Sacred Harmony or New England Collection of Church Music, containing new, original, and select Hymn Tunes, Anthems, Motets, Sentences, Services, Chants, &c., etc., designed for the use of all religious denominations, adapted to every occasion of Public Worship or Private Devotion, and suitable for Singing Schools and Societies. Edited by T. Bissell, just published and for sale at Keith's Music Publishing House, 67 & 69 Court St. Boston Nov. 3, 1845. 15-4m.

A CARD.—Lessons given on the following branches of the science of Music, viz. Organ, Piano Forte, Musical Composition, and the cultivation of the voice as taught in the most celebrated European schools of Music. Teachers from the country will be taught on the most reasonable terms.

I. B. WOODBURY,
No. 2, Odeon, Boston, Mass.

PIANO FORTES to let, by OLIVER DITSON,
135, Washington street.

EDWARD HARPER, PIANO FORTE MANUFACTURER, of Iron and Wood Frames, No. 24 Court street, Boston. Piano Fortes to let.

T. GILBERT & CO., Piano Forte Manufacturers, at the old stand, 402 and 406 Washington street, Boston. T. GILBERT, original partner of Currier. H. SAFFORD.

JAMES MANN, TAXIDERMIST, and Dealer in Foreign and Native Singing Birds, No. 22 1-2 Water Street; (opposite the office of the Boston Post.) Boston. Birds, Quadrupeds, &c., preserved in a superior manner, in all their pristine beauty. Satisfaction warranted. American and European Singing Birds Cages, &c.

SINGING BOOKS of all kinds are furnished at the office of the Journal of Music, No. 2 Court Square, Boston, Mass. at the lowest prices!!

SHEET MUSIC and Piano Fortes constantly for sale by Oliver Ditson, 135 Washington street.

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PLUMBES DAGUERRIAN GALLERIES OF PATENT PREMIUM COLORED PHOTOGRAPHS, No. 75 COURT STREET, Boston.

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These Portraits have been awarded the First Premium, and highest honor by the AMERICAN AND FRANKLIN INSTITUTES respectively, at their exhibitions, and the MEDAL, at the great Boston Fair, (1844,) for the most beautiful colored Daguerreotypes ever produced; thus officially sustained in the position of superiority heretofore universally assigned them by the public.

Constituting the oldest and most extensive establishment of the kind in the world, and containing upwards of a thousand pictures. Admittance free.

☞ Likenesses are taken every day, without regard to weather.

Just published, and for sale as above, a spirited and most striking lithograph of the Hon. T. Frelinghuysen, from a Photograph by Plumb.

Plumb's Premium Apparatus (being a decided improvement upon Prof. Petzval's German Cameras) and Rights Plates, cases, Chemicals, &c., wholesale and retail.

Music Notice.

B. A. BURDITT,

Composer and Arranger of Military Music, and Instructor of Military Bands,

No. 130 Cambridge Street.

☞ Music Arranged for Cotillions, Flute Clubs and small Orchestras at short notice.

PIANO FORTES TO LET

BY
OLIVER DITSON,
135 Washington st.

SPRING. L. M.

L. B. M.

Treble. Key of G Major.

8 1 5 4 3 3 4 4 3 2 3 2 1 3 5 5 5 5 5 3 2 1 3 4 4 3 1 5 4 3 1 3 5 4 3 3 ||

The rains are gone, the storms are o'er, Winter retires to make the way; Come, then, thou sweetly blushing flower, Come, lovely stranger, come away,

Second.

8 8 8 8 8 8 8 8 7 8 7 1 1 7 7 7 7 7 8 7 8 8 8 8 8 8 7 7 8 8 7 7 8 8 ||

2. The sun is drest in beaming smiles, To give thy beauties to the day, Young zephyrs wait with gentlest gales, To fan thy bosom as they play.

Tenor.

6 1 3 6 5 5 6 6 5 5 5 3 1 2 3 2 2 5 5 5 3 1 6 6 5 3 2 2 5 5 5 4 2 1 1 ||

Bass.

6 1 1 1 1 3 4 2 3 5 5 5 1 1 5 5 5 5 5 5 1 6 4 6 1 1 5 5 1 1 5 5 1 1 ||

EVENING CHANT.

Sopr. Key of D.

J. Eames Rankin.

8 2 5 8 5 5 1 3 2 3 ||

Alto.

8 2 3 3 1 2 1 1 7 1 ||

1. The day is past and shades ap-pear; O may we all re- death draws near.
gone, the evening } member well the }
night of }

Tenor.

8 2 5 5 8 7 3 5 5 5 ||

Bass.

8 2 1 1 1 5 1 1 5 1 ||

2. { We lay our garments by, Upon our beds to rest;
So death may soon disrobe us all, Of what we here pos- sess;
3. { And if we early rise, To view the un- wearied sun,
May we set out to win the prize And after glory run.

MARGARET'S CHANT.

Sopr. Key of E^b

J. E. R.

8 2 3 4 6 2 1 3 2 3 ||

Alto.

8 2 1 1 1 7 1 1 7 1 ||

Sweet the time, exceed- geth-er meet; When the Saviour sing of him.
ing sweet When the } is the theme, When }
saints to- } they join to }

Tenor.

8 2 5 6 6 5 5 5 5 4 3 ||

Bass.

8 2 1 6 4 5 3 5 5 1 ||

THE LORD MY SHEPHERD IS—Chant.

Key of E^b

J. Smith.

8 2 5 3 1 2 2 3 4 3 2 3 5 4 3 2 3 ||

8 2 1 1 1 7 7 1 2 1 7 1 3 2 1 7 1 ||

8 2 3 5 3 2 5 5 6 5 5 5 5 5 4 3 ||

8 2 1 1 1 5 5 1 4 5 5 1 5 1 ||

1. { The Lord my shepherd is, I shall be- well sup- plied;
Since he is mine, and I am his, What I can I want be- side.

2. { He leads me to the place, Where heavenly pastures grows;
Where living waters gently pass; And full sal- vation flows.

A-men.

*Always long A as in *hail-gate*, &c. See Webster's large dictionary—synop-
sis in the first part. Pronounce all words in singing as in correct speaking.

GLORIOUS DAY—Chant.

Key of B^b

J. Smith.

8 2 1 1 2 3 1 6 5 5 5 5 ||

8 2 3 3 5 5 6 4 3 2 3 4 3 ||

8 2 1 1 7 1 1 1 1 7 1 2 1 ||

8 2 1 6 5 1 4 4 5 1 5 1 ||

{ O happy period, —Glorious day, When heaven and earth shall raise
With all their powers, their raptured lay, To cele- brate thy praise,

A-men

GETHSEMANE. 8s & 6s.

Key of A.

Wood.

8 2 3 6 7 1 7 1 2 3 7 6 7 1 7 6 5 3 6 7 1 7 1 2 3 7 1 7 6 5 6 7 1 1 2 ||

8 2 3 ||

1. Be- yond where Ce- dron's wa- ters flow, Be-hold the suffering Saviour go To sad Gethsemane; His countenance is

8 2 6 6 5 6 5 6 5 6 2 1 7 1 6 5 6 5 6 6 6 5 6 6 1 7 6 5 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

8 2 6 1 7 6 3 6 3 1 2 3 6 1 7 6 3 6 6 6 3 1 2 3 3 6 3 6 6 6 5 ||

2. He bows beneath the sins of men;
He cries to God, and cries again,
In sad Gethsemane;
He lifts his mournful eyes above—
"My Father, can this cup remove?"

3. With gentle resignation still,
He yielded to his Father's will,
In sad Gethsemane;
"Behold me here, thine only son;
And, Father, let thy will be done."

4. The Father heard; and angels there
Sustained the Son of God in prayer,
In sad Gethsemane;
He drank the dreadful cup of pain—
Then rose to life and joy again.

5. When storms of sorrow round us sweep,
And scenes of anguish make us weep,
To sad Gethsemane
We'll look, and see the Saviour there,
And humbly bow, like him, in prayer.

COME, SING THIS ROUND WITH ME,—Glee.

MARTINI.

Allegretto.

2d Sopra. Come sing this Round with me, And if we all a - - gree, We'll
laugh right mer - ri - - ly, Ha, ha, ha, ha, ha, ha, ha, ha, We'll laugh right mer - ri - -
- - ly, Come, sing this Round with me, And if we all a - - gree, We'll
Basso. Come sing this Round with me, And if we all a - - gree, We'll
sing right mer - ri - - ly, Ha, ha, ha, ha, ha, ha, ha, ha, We'll sing right mer - ri -
sing right me - - ri - - ly Ha, ha, ha, ha, ha, ha, ha, ha, We'll sing right mer - ri -

1st Sopra. Come, sing this Round with me, And if we all a - - gree, We'll laugh right mer - ri - -
2d Sopra. - - ly, ha, ha, ha, ha,
Basso. - - ly, Come, sing this song with me, And if we all a - - gree, We'll laugh right mer - ri

Come, sing this Round with me,—Continued.

- - ly, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Come, sing this Round with
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Come, sing this Round with
- - ly, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Come, sing this Round with
me, And if we all a - gree, We'll laugh right mer - ri - ly, Ha, ha, ha, ha, ha,
me, And if we all a - gree, We'll laugh right mer - ri - ly, Ha, ha, ha, ha, ha,
me, ha, ha, And if we all a - gree, ha, ha, We'll laugh right mer - ri - ly, Ha, ha, ha, ha, ha, ha, ha,
ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.